[113 cont.]

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[113]

Gaimard in D'Urville, p. 307. D'Urville, pp. 113, 136, 176, 193, 197. Coote, p. 157. Joest, Tagebuch, p. 81. According to D'Urville, pp. 322 and 362, a native of Uea lived on Tikopia. According to Thilenius, Ethnograph. Ergebnisse aus Melanesien [Ethnographic Results from Melanesia], I, p. 27, and Globus, LXXXI, p. 135, Ndeni also trades with some of the New Hebrides; despite Codrington, did this come about through European influence?

648 Mixed marriages
177 between Vanikoro and Tikopia took place, at least among the
[191] chiefs' families. A number of Vanikorese understood the Polynesian idioms. At times Vanikoro stood in a dependent relationship with Tikopia, a situation whose aftereffects may have
[776] included the worship on Vanikoro of an atua[1] from Tikopia in D'Urville's day (2). Chiefly, however, traffic between the in-

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[535]

2. Dillon, p. 167. D'Urville, pp. 155, 217; on Vanikoro Gaimard observed a dance imported from Tikopia (in D'Urville, p. 333) and reports, p. 342, that the language of Utupua and Ndeni was known. Cf. also Lesson in Revue d'Anthropologie, V, pp. 257 ff.

dividual islands is based on commercial interests: Vanikoro obtained tapa and fine mats from Tikopia, whereas Tikopia obtained mother-of-pearl and finished articles, such as necklaces made from cowrie-like shells (?) and bows and arrows, from Vanikoro (3).

3. Dillon, p. 171.

For the northern islands as far as Sikaiana, Vanikoro was the
[313] chief export point for wood for boat-building, because of its forests(4).

1 [atua = supernatural beings or gods--Analyst.]

4. Dalrymple, p. 153.

[131 cont.]

628 The political relationship of the individual communities to each other rests on constant mistrust. No native leaves his village unarmed. If a chief on Vanikoro visits another village, [622] a man precedes him in order to announce him (7). On the same

7. Quoy in D'Urville, p. 318. Gaimard, ibid., p. 334. Sainson, ibid., p. 354. Cf. also Joest in Baessler, pp. 390, 395.

631 [132] island, according to the report of D'Urville, there was a [103] kind of permanent confederation; Maneve, Vanikoro (the village), Mambili, and Vanu were united against Teve, Nama, Paiu, and 721 Tanema (1). In any case, war is one of the chief concerns of the [181]

1. D'Urville, p. (148), 183.

natives, the only one, besides a good business deal, that will induce the inhabitant of Ndeni to get up early, according to Joest (2). He mentions women and feather money as the causes

2. Joest in Baessler, p. 391.

of war (3).

3. Joest, ibid., p. 383. According to Carteret, p. 351, the natives were provoked by the cutting down of a (perhaps tabooed) coconut palm.

411 As for weapons, D'Urville is the only one who mentions the blowgun, but only as a shooting implement of a single village on Vanikoro; moreover, he says himself that he merely assumed its presence from the gestures of the inhabitants of ● [535] Teve (4). The club (Figs. 58-60) appears on Ndeni only as

4. D'Urville, p. 166.

[132 cont.]
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[595]
dance equipment (5); on Nukapu, however, Bishop Patteson was

5. Joest in Baessler, p. 397. Mentioned in Dalrymple p. 79 (Burney, p. 151, however, speaks of "staves of heavy wood" [cited in English]). Markham, p. 145. Coote, pp. 158 f. (ill., p. 160). Edge-Partington, I, 155; a somewhat different shape, ibid., 156, No. 1. Dewar, p. 246 (ill., p. 247) calls it somewhat inaccurately "elaborately carved" [cited in English]. Schmeltz and Krause, Die Ethnogr.-Anthrop. Abt. d. Mus. Godeffroy, pp. 118 f.

apparently killed by a blow from a club, according to Markham (6).

6. Markham, p. 62.

000 It is not impossible, however, that this apparently premeditated murder should be regarded as a human sacrifice and therefore
411 was performed with a cult implement (7). For the rest, the bow

7. Cf., however, the divergent form in Fig. 22.

and arrow must be regarded as the sole weapons (8) of the

8. Only for Nukapu does Markham, p. 145, mention spears as well as the bow and arrow, besides the clubs, which are probably dance clubs. I do not regard it as impossible, however, that this only refers to arrows or even fishing arrows, as is the case for the

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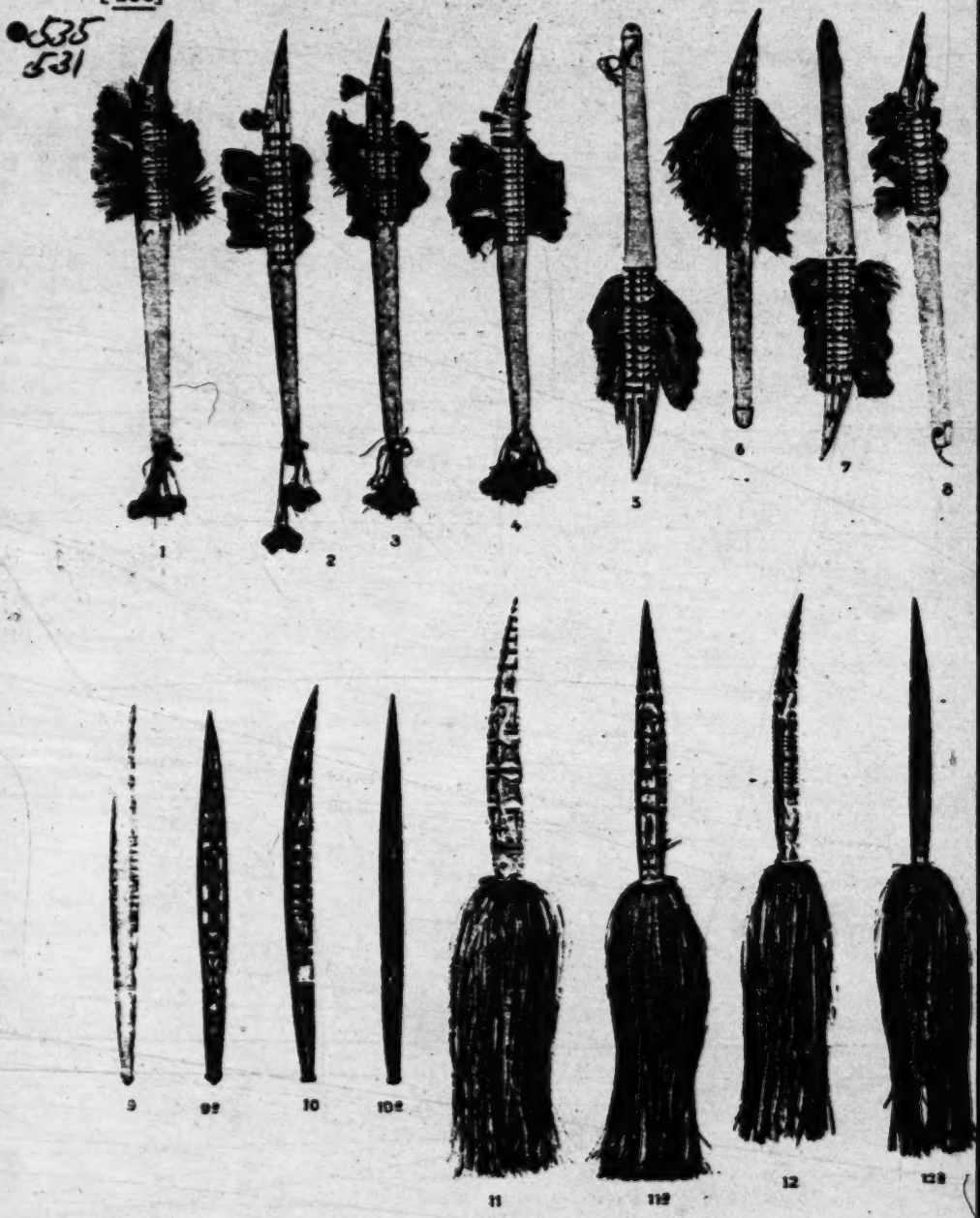

Fig. 58. (Caption on following page)

[133 cont.]

Caption for Fig. 58.

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Dance clubs of wood, white with red and black painting; Nos. 1-8 with fiber bundles, Nos. 11 and 12 with strips of bast, Nos. 1-4 and 11-12 decorated with appended rattles of fruit rinds (R.-J.-M. 3998, 3997, 3995, 3996, 3994, 11356, 3999, 4001, 11669, 11367, 4000, and 4002; Joest Coll. Nos. 6 and 10. Donated by Weiler, No. 9 donated by Traine); 88-105 cm. long. Nos. 9a, 10a, 11a, and 12a are the reverse sides of Nos. 9-12.

[134 cont.]

p. 165; Atlas, Pl. 178, No. 14 (the bamboo character of the drawing is, of course, misleading), and Pl. 185. Coote, pp. 150, 158. Edge-Partington, I, 157, No. 1. F. de Tolna, p. 285. Frobenius, Bögen der Oceanier, pp. 26 and 28f.

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The arrow (Fig. 62)[1] generally consists of a cane shaft notched at the rear end, a wooden middle piece, and the bone point. On Vanikoro the last-named are allegedly made from [727] the bones of slain enemies, whose corpses are placed in sea water to soak off the flesh (2). The bone point is either simple or

2. D'Urville, p. 217. According to p. 154, the bones of the unfortunate traveling companions on La Pérouse were made into arrowheads.

compound. In the latter case, it generally consists of a main part that makes up almost the entire length of the point, tapers

1 [cf. category 116, p. 123 -- Analyst.]

●535
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Fig. 59.

Fig. 60.

Fig. 61.

(Captions on following page)

[135 cont.]

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Captions for Figs. 59, 60, and 61.

Fig. 59. Dance club of deviant shape; semicircular cross-section with projecting base, which is on top in the illustration (Berlin VI 4548).

Fig. 60. Rare club-decoration (Berlin VI 16200, Thilenius Coll., South Bay; name of club, mba).

Fig. 61. Bows (R.-J.-M. 22194, 4289, and 4288, Oldman and Joest Coll.); 193, 182 1/2, and 187 cm. long. No. 1 curved slightly on the inner side, No. 3 curved as seen from outside, No. 2 curved wrong. No. 4 shows the shape of ends and the attachment of the cord. The lashing of the other fixed end of the cord is doubtful for all the specimens.

[136 cont.] Labillardière mentions arrowheads of tortoise shell and ray spines (2). The

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[232]

[114]

2. Labillardière, p. 259. Carteret, p. 359, mentions flint points, no doubt erroneously. Concerning the kind of arrows and their construction, cf. also: Dalrymple, p. 78; Sainson in D'Urville, p. 355; Lesson, Revue d'Anthropologie, V, pp. 365 f.; Coote, pp. 150, 158. The last named gives the length of the shaft as four to five feet; Carteret, p. 351, gives that of the entire arrow as four feet, four inches. Cf. also Edge-Partington, I, 157 and 158, Nos. 1 and 2 (157, Nos. 2, 3, and 4 represent rare forms, one of which has two small secondary points

548 [145 cont.]
567 jointly in case the father cannot be ascertained. Boys are often killed; girls, as a rule, are again sold as prostitutes (5).

5. Joest in Baessler, pp. 384 ff., 399.

575 Coote states that the club life of Santa Cruz seems to
[171] be very similar to that of the New Hebrides (6). In view of his

6. Coote, p. 154.

superficial knowledge, he could only have inferred this from the life in the bachelors' houses. Nothing of the well-developed club life of the Banks Islands and the New Hebrides is reported for Santa Cruz. Nevertheless, masked dances and the accompanying secret societies do not seem entirely foreign to the group. At
[535] any rate, a bark-cloth dance mask from Santa Cruz is [146] preserved in the ethnographic collection of the Geographisch-Ethnographischen Gesellschaft in Zurich (1), and a tradition of

1. Verbal communication from Director Foy.

773 Nukapu, one of the Reef Islands, tells of a woman who, during an attack by natives from Tongoa Island, disguised herself with coconut leaves to resemble a spirit and, using a sharp-edged triton shell, killed almost a hundred enemies, one by one, as they entered the spirit house (2).

2. O'Ferrall, p. 288.

574 Foreign guests are received in the bachelors' house on
609 Vanikoro and the Reef Islands, probably everywhere. On Vanikoro they are sometimes offered betel as a gesture of wel-
[262] come, but above all they are served cooked fish, taro, coconuts, and bananas wrapped in leaves. The chief provided food for the guests, and Gaimard, as an Ariki, always received twice as

[148 cont.]

769 778 as duka, and a cult is dedicated to them. This worship is continued for some time, but only if the spirit has proved by means of cures, favorable harvests, and the like that it is malete, that is, possesses special power. Probably it is only after such manifestations of power, or in the case of particularly influential personalities soon after death, that the duka post is erected in the men's house. It is made from a certain tree, with which the spirit apparently is thought to have a special connection. The post is carved with decorations, its completion is announced by [534] blowing the triton horn, and a great dance celebration is held, [535] A pig is slaughtered, and the filets, along with other food, are [782] sacrificed, that is to say, laid in front of the post, but soon removed and eaten. During the celebration, which lasts several days, prayers for wealth, good harvests, etc. are addressed to the spirit. On the last day, leaves of the tree from which the [755] post was made are placed in the water, on the next morning, even before sunrise, another meeting takes place, and the water is then regarded as curative. Similar celebrations take place when the post is renewed. This does not happen very often, however, for frequently an old duka is neglected or forgotten with the advent of a new one imbued with much malete (4).

4. Codrington, p. 139. O'Ferrall, pp. 228f.

756 Every duka vouchsafes a man its special relations and support through the intercession of which one can influence the spirit for good or evil. Such a sorcerer is called meduka. As a rule he is a member of the family of the deceased, but [149] this is definitely confirmed in only one particular instance, that is, if a young child dies, the father becomes its meduka and announces his new position to the people by appearing in public in the company of another meduka (1). One of the principal functions of

1. Codrington, pp. 196, 201. O'Ferrall, pp. 223ff. Cf. also Joest in Baessler, p. 388.

[153 cont.]

773 according to another, a piece of the main island. The stones which the volcano ejects supposedly always go back in again and are hurled out anew (3).

3. O'Ferrall, pp. 224, 225, 228, 230ff.

775 776 The mythological position of the spirits that were associated with the chief Natei and made him rich and powerful is uncertain. They [154] dwelt in the interior of Ndeni, and it is questionable whether we are dealing with spirits of the dead or other mythological beings (1). White people were formerly re-

[609]

1. Codrington, p. 167.

garded as spirits; when a European ship approached, no one dared speak aloud, and sick persons stayed far from the shore so that the Whites could not see them and cast a spell on them (2).

2. O'Ferrall, p. 225. Joest in Baessler, p. 388.

778 Edge-Partington shows illustrations of amulets and one that was worn like a finger ring, which, according to him, contains the teeth of famous warriors in the little tapa bundles and helped the wearer make good bow-shots, as well as a tusk and stones in the form of sling-stones, which are added to the packets of feather money and are said to be more highly prized than the money itself; their actual function has not been determined (3).

3. Edge-Partington, I, 158, No. 3; 163, Nos. 5-7.

● 535 We have already spoken of traces of the presence of masks (4). Other dances are performed by men and women

4. Cf. p. 139.

[154 cont.]
535 jointly, but the women must stoop. One of the principal effects of the dance is the rhythmic stamping with the feet (5). On

5. Joest in Baessler, p. 397.
Codrington, p. 333.

Ndeni, according to Codrington, every man of standing -- probably the chiefs -- has a dance area surrounded by blocks of coral close to his house, and the Spanish accounts mention areas fenced in with rattan beside the bachelors' houses (6). A dance song
[533]

6. Gaimard in D'Urville, p. 327.
Codrington, p. 333. Page 36 above.

set down by Gaimard is apparently very erotic (7). According

7. D'Urville, p. 332.

to Joest, the club-dances, in which the well-known painted clubs are carried (Figs. 58 and 59), were rare, but they are not described in greater detail (8). Edge-Partington illustrates a

8. Joest in Baessler, p. 397. The fact that a comparatively large number of travelers who visited Santa Cruz mention these very clubs among the objects offered to them for sale does not argue for their rarity. Cf. p. 112.

piece of bamboo dance equipment that resembles the clubs; it is decorated with Coix chains and, like the clubs, with a fiber appendage (9). A peculiar custom, which, however, has

9. Edge-Partington, II, 87, No. 1.

analogies in other places in Melanesia, is the annual whip-dance

535 [154 cont.]
festival, which Carteret saw on the Reef Islands. The men dance in a circle and, with whips about two meters long ("as though made of green grass") and handles half as long, [155] beat their backs and thighs until they bleed. Here, too, [Fig. 64 appears here] as in the Tangaloa cult, bows and arrows are left at home (1).

1. Joest in Baessler, p. 396. Carteret, p. 359.

526 [171] As for nonreligious games, there is first of all the sport of surf-riding on boards two meters long and one meter wide and bent upward slightly in front, but not toward land, as in Hawaii, but in the opposite direction. A game which is likewise played by adults consists of filling a halved coconut shell with sand, placing a burning canary nut on it, and then making the shell float on the surf without letting the candle go out. Also, snapping round pebbles into small pits is a pastime of adults (2). The game of "taking away," which Joest says was

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2. Joest in Baessler, p. 396.

introduced only a few years ago, was mentioned by Coote more than a decade and a half earlier (3). As for children's toys,

3. Joest, Tagebuch, p. 83. Coote, p. 166.

we should perhaps mention the boat models, the purpose of which, however, is not definitely known; the larger ones on Nufiloli could even be boats used by children, according to Coote (4). On Vanikoro Gaimard mentions the child's game

4. Coote, p. 155. R.-J.-Museum, No. 17854.

/160 cont./

301 out of one piece (Fig. 3, No. 2), similar in shape to the stick combs (5). Figure 2 shows how combs and hair darts are worn (6).

5. [From the Speiser Collection, the R.-J. Museum acquired such a wooden comb with four cyclic barbed hooks at the point (like a kind of arrow point): No. 30567.]

6. [See also O'Ferrall, illustration accompanying section "Headmen"; here one of the men is wearing a hair dart made of a piece of reed as it is used to comb the hair, especially before a dance (section "A Dancing Ground"). The illustration in Coombe, plate accompanying p. 202, shows what looks like a stick comb stuck in the hair from the back from the Reef island of Pileni. On Vanikoro there seem to be narrow bamboo combs -- recognizable by their convexity -- or strips of bamboo used as hair sticks (Coombe, plate accompanying p. 170).]

[412] [535]

301 825 [535]

/161/

Very attractive feather ornaments are found in the form of hair darts as head adornment for dancing. They are either flat sticks about 30 centimeters long, on which are pasted the red feathers that are used for feather money (Fig. 3, No. 3), often interrupted by bands of white feathers, or they are peculiarly shaped little boards, also with red feathers pasted on /Fig. 4 appears here/ and further decorated with little pig's tails and strings (Figure 3, 301 No. 4). [The tuft of feathers shown in Ethn., I, p. 76, Fig. 4, No. 4, does not come from the Santa Cruz Islands, but from

[Text continues bottom of P. 17--Analyst]

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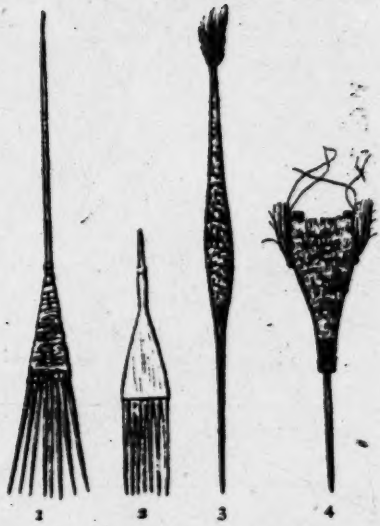

/160/

Fig. 3. Combs and hairpins made of wood, Ba (7) V 1823, 7. [Ba = Ethnographic Collection, Basel.]

1825, 1819, 1820; 1/4 natural size. 1. Smeared with cement substance. 3 and 4. With red feathers pasted on. 4. Decorated with little pigs' tails and strings.

/161 cont./

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292
[113]

p. 279, and, more recently, O'Ferrall, section "Nibi: a New School Village" (Tumotu, unpatterned). Such a headpiece from Vanikoro is illustrated in F. de Tolna, p. 271; for additional material cf. Ethn., I, p. 86.]

woven hairbands (5).]

5. [O'Ferrall, section "Mat Making."]

301 One seldom sees nose sticks of Tridacna. They are probably more frequent on the Reef Islands than on Nitendi (6). They

6. [On the other hand, the pertinent illustrations in O'Ferrall and Coombe, as well as the other photographs of Reef Islanders owned by the R.-J.-M. (most of them taken by Beattie), never show a nose stick. It seems to be worn chiefly by women at dances; cf. O'Ferrall, section "A Dancing Ground."]

[535]

are /162/ [in part pointed at the ends (1), in part blunt (2), and]

[113]

1. [R.-J.-M. 30563 (Speiser Coll.). Similar on Vanikoro; cf. Dumont d'Urville, Voyage de l'Astrolabe, Atlas, Pl. 176, No. 5, and Pl. 178, No. 5.]

2. [Edge-Partington and Heape, Ethnographical Album of the Pacific Islands, I, 166, No. 9.]

[535] about eight millimeters thick and 13-15 centimeters long. The pierced nose-pendant of mother-of-pearl [mentioned in

/162 cont./

301 [535] Ethn., I, p. 76] is a dance ornament and replaces the tortoise-shell ring on festive occasions. The free end of the ring is inserted into the pierced septum, and the disk then hangs down almost to the chin (3). In addition there are two small sticks that

3.[Speiser, Südsee, Ill. 95. -- Although Dr. Speiser did not see a nose ring on Nitendi such as the one shown in Ethn., I, p. 77, Fig. 5, No. 6, nevertheless there is no doubt that this piece, like the comb of the same provenience discussed above, p. 14, footnote 4, belongs to the Santa Cruz Islands. Moreover, stylistically the ring fits very well into the ergology of these islands; the angular arrangement is often found on the tortoise shell overlay of the breast disks (cf., for example, Ethn., I, p. 80, Fig. 8, and p. 73, Fig. 2) and on the pierced nose-ornament of mother-of-pearl (for example, in Coote, Wanderings South and East, p. 158), as well as in the wood-carving on oar blades (Ethn., I, p. 110, Fig. 41, No. 7) and in the ornamentation (cf. for example, Speiser, AfA, new series, XIII, p. 323, Figs. I, VI, VII, VIIa; p. 327, Fig. 41 and Fig. 6 on fish); the ends of a nostril ornament consisting of a bead chain (cf. Ethn., I, p. 74, Fig. 3) and ankle ornaments (cf. Fig. 2 here) are also often fashioned this way. It is possible that the ring is used differently, since the original accounts do not wholly agree in this respect;

[113]

/164 cont./

301 A set of Trochus arm-rings has 7-10 pieces (5). The

5. [Ethn., I, p. 79. A set of ten pieces is shown in Edge-Partington and Heape, I, 166, No. 5. O'Ferrall, section "Headmen," calls 8-10 pieces dance adornment. See also Speiser, Südsee, Ill. 92.]

[535]

rings should be as nearly alike as possible, and care is taken to polish them so that on each one the one half is light and the other is dark (cf. Fig. 2). /165/ The white halves should lie on the outside on the arm (1). The tapa wrapping on the left

1. [Concerning the manufacture of the rings, see below, pp. 195 f.]

wrist [for protection against the recoil of the bowstring, cf. Ethn., I, p. 79] is clearly recognizable in Figs. 1 and 2 (2).

2. [See also Speiser, Südsee, Ill. 93; O'Ferrall, sections on "Headmen" and "Mat Making" (= Coombe, plate accompanying p. 183). Apparently also occurs on the Reef Islands (cf. O'Ferrall, frontispiece) and on Vanikoro (cf. Coombe, plate accompanying p. 170).]

[On the right wrist a band of twisted strips of bast is sometimes found (cf. the original photograph of Fig. 2) and the same made of twisted cord (3), on the upper arms (4). The typologically

3. [As on the photograph of a man from Tumotu (No. 3946 of the R.-J.-M., taken by J. W. Beattie in Hobart.]

/165 cont./

301

4. [Several more recent photographs show strings of beads around usually the right wrist (Ethn., I, p. 80); cf., for example, Speiser, Südsee, Ill. 70, 93, lower left. Occasionally they are also worn by Reef Islanders; cf. Ethn., I, p. 84, Fig. 15, and the illustrations in O'Ferrall and Coombe. They also occur on Utupua; cf. the original photograph in Ethn., I, p. 91, Fig. 21, and, on their origin, p. 10, above, footnote 2.]

new arm-bands are: /Figs. 8, 9, and 10 appear here/ one consisting of 30 similar sea-snails strung on a cord (Fig. 8), and another (Basel V 1839) that consists simply of two /166/ snail shells on a string (1), similar to the knee-bands; also a dance

●[535]

1. A related arm-ornament with a Triton-like snail, already mentioned in Ethn., I, p. 80, is illustrated in F. de Tolna, Chez les Cannibales, p. 279.

arm-band (Fig. 9). It is a stout, plaited strand on which are strung two rows of 12 small snail shells, bound on either side with fibers dyed with yellow vegetable dye. The arm ornaments are worn only for dancing, Ethn., I, p. 81, Fig. 10, Nos. 1-3 (2).

[804]

2. [According to O'Ferrall, section "A Dancing Ground," bunches of a strong-smelling, prickly shrub with yellow leaves, known as mini, are stuck into the arm bands and belts as ornaments; cf. the illustration in

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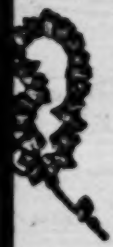

Fig. 8.

Fig. 9

Fig. 10.

Fig. 8. Armband of sea snails (Ba V 1840); c. 1/5 natural size.

Fig. 9. Pair of armbands, worn in the dance (Ba V 1841), consisting of plaited string, snail shells, and tufts of yellow-colored fiber; c. 1/4 natural size.

[Fig. 10.] Ankle ornament of shell disks (R.-J.-M. 30564, Speiser Coll., gift of the Museum Society); 1/2 natural size.

/166 cont./

301

F. de Tolna, p. 279. Dr. Speiser did not see ornamental tufts such as those shown in Ethn., I, p. 81, Fig. 10, No. 4; the use and origin of the tuft of fibers illustrated is quite uncertain (cf. above, p. 17, footnote 1, for general remarks on designations).]

[Finger rings were mentioned only by Coombe, p. 174.]

[Simple, twisted bast strips with strips of leaves or bast knotted in and hanging down (cf. Fig. 2), like those around the neck, or twisted cords (3), like the ones worn on the upper arm, are worn as

3. [See the photograph mentioned above, p. 29, footnote 3.]

leg ornaments under the knee joint. A small rattle-ornament made of [535] nuts (Basel V 1856) is tied around the ankles, again only for dancing (4).

4. [Cf. O'Ferrall, section "A Dancing Ground." -- In various recent photographs, the men wear bead chains as ankle ornaments (Figs. 10, 1, 2, 4); cf., for example, Speiser, Südsee, Ill. 70, 84, 92, 93, and O'Ferrall, illustration to the section "Headmen" (= Coombe, plate accompanying p. 183). These bead chains also occur on the Reef Islands (cf., for example, Ethn., I, p. 108, Fig. 40, and, on the origin, p. 10, above, footnote 2), likewise on Vanikoro (F. de Tolna, op. cit., p. 270; photograph in the R.-J.-M., No. 3955, taken by J. W. Beattie), which should be noted in connection with Ethn., I, p. 86, footnote 5.]

/167 cont./
301 bracelet (7). Their clothing consists of a girdle of tapa, to the

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[535]

7. [According to O'Ferrall, section "A Dancing Ground," they wear a nose peg of Tridacna for certain dances.]

front of which is fastened the modesty cloth of tapa, which is wrapped low around the hips. The headcloth of tapa is fastened with a tapa cord. There is a third piece of tapa which is worn like a shawl (8). The tapa for women's clothing is usually un-

8. [Cf. Speiser, Südsee, p. 296 and Ill. 96, upper left.]

patterned. It is said that on festive occasions, instead of the tapa, woven mats are worn, as in Ethn., I, p. 125, Fig. 54, Nos. 1-3 (9), which are probably erroneously designated as men's aprons (10).

9. [Incidentally, the R.-J.-M. has similar aprons without the bunches of fiber in the center.]

10. [They also occur on Vanikoro, besides unpatterned mats; cf. Lennier, Pl. I and V.]

According to the material I collected, some of those illustrated are too wide for men's mats (11). [Moreover, /168/ they are

[297]

11. [According to O'Ferrall, section "Mat Making," wide, woven mats, but without patterning, serve as aprons for wives or daughters of prominent men. The men's aprons are narrower, according to him.]

/176 cont./
361 seems to be different, at least in that it has no walls (5).]

5. [Cf. Ethn., I, pp. 91 and 93, Figs. 21-23, and, on the designation of origin, p. 10 above, footnote 2. An arrangement of the houses in rows along the beach (Graebner, Ethn., I, p. 98) is also found on Nitendi (Speiser, Südsee, Ill. 84, 87).]

The individual villages are or were very close together. Along the beach, as has already been mentioned, they are separated by walls the height of a man, and one can climb over them only by means of narrow steps (Fig. 16). On the land itself the villages are separated not only by the walls but by strips of forest which run at right angles to the shore. They are strictly taboo, and no one may fell a tree or cut a liana there. /177/
487 Only a narrow, winding path makes communication between neighboring villages possible (1).

1. [Speiser, Südsee, p. 297.]

● 535 On the beach near the men's houses there is always a round dance area, about 15 meters in diameter (2). The ground

2. [Ethn., I, p. 154. In Speiser, ibid., Ill. 84, men and boys are standing on the dance area. See also O'Ferrall, section "A Dancing Ground" with illustration (Pileni, Reef Islands) = Coombe, plate accompanying p. 205. When it is said in Codrington that the dance area is close to the house of the chief, the latter probably refers to the men's house, which the chief was obliged to build (cf. p. 53). To be

/177 cont./

535 sure, there also seem to be dance areas closely connected with the residence-village (for example, on Tumotu: Coombe, plate accompanying p. 168); perhaps these are the so-called women's dance area, which sometimes (on Pileni, for example) is found along with the men's dance area (Coombe, pp. 202 f.), although in the photograph from Tumotu only men and boys are seen on it.]

is stamped hard, and it is bounded by a ring of thin plates of coral stuck into the ground. According to Coombe, p. 178, the [514] possession of a dance area requires lavish hospitality for guests who come there, for whom a dance /Fig. 16 appears here/ [554] festival must also be arranged. Thus only wealthy people can maintain dance areas; [they are therefore sometimes ownerless].

312 On a terrace near the men's house one not infrequently finds a hot spring, a round hole about one and a half meters deep, walled with /178/ coral stones (1). A few small fish are

1. [Cf. Ethn., I, p. 98. Speiser, Südsee, p. 197. Girieud and Herrenschmidt, p. 107, mention the springs of the Reef Islands and the walls around them to prevent children and pigs from falling in.]

usually kept in it, so that, if they die, it is known that the water has become contaminated.

514 The natural functions are performed on the shore in the tidal area. Men and women have separate places in the coral; the men urinate in a squatting position; the women are said to do so standing.

514 In order to announce one's arrival in a strange village, he coughs or clears his throat audibly.

/203 cont./
548 Nitendi (3), and are bought by a syndicate. A man may pay off
[583]

3. [Speiser, Südsee, p. 302.]

the other joint-owners of the woman, whereupon she becomes his legitimate wife. The prostitutes grant their favors in the compartments that are to be found in the corners of the men's houses (4).

4. [Cf. above, pp. 50 f.]

[302] They usually wear their hair short and are smeared all over with Curcuma (5).

5. [Joest reports the latter; cf. Ethn., I, p. 87.]

515 There is no club life comparable, for example, to the suque of the Banks Islands; there is scarcely anything like a secret
●[535] society, and masked dances certainly do not take place, for otherwise one would know something about them. The information on the origin of the mask in Zürich (6) is doubtful.

6. [Ethn., I, pp. 145 f.]

765 [On burial customs (7) it should be mentioned that

7. [Ethn., I, pp. 146 f. Speiser, Südsee, p. 295.]

friends and relatives gather to mourn; they expect to be reim-
766 bursed with food and money (8).] Whereas for an ordinary man
[764]

8. [O'Ferrall, section "Round Houses." Coombe, p. 170.]

the funeral feast /204/ takes place after five days, for a "chief"
1 [i.e. - prostitutes--analyst]

/204 cont./

it is not held until the tenth day. Prior to this, he is put on the bier, rubbed with Curcuma, and a roll of feather money is placed around his head. He is buried in his men's house (1), which from

1. [Burial in the huts is also documented for the Reef Islands; the grave is lined with mats, and the corpse, wrapped in two mats, is covered with leaves and earth (Girieud and Herrenschmidt, p. 107).]

then on may not be entered. His successor must build a new one. People often let their hair grow long as a sign of mourning (2).

2. [This custom was observed by Joest (in Baessler, p. 377).]

There does not seem to be a skull cult in Graciosa Bay; on the contrary, the natives there show a great fear of skulls. Rather, it is limited to the south coast of Nitendi, but is said to be found sporadically also on the Reef Islands. The corpse is left to decompose in his own house, /Fig. 49 appears here/ and then the flesh is removed from the bones, the larger orifices of the skull (for. pyr., orbiter, for. magn.) are closed with wooden plugs, and the lower jaw is tied in its sockets; the skull is also painted with ocher. The eyes are sometimes indicated with marks burned on the wooden stoppers in the eye sockets, and the nose plug always projects quite far (cf. Fig. 49). First there is dancing around the skulls on the dance area; then they are placed on the frame above the fire and on occasion are carried about (3). Offerings do not seem to be made to them (4).

3. ["Taken to celebrations in baskets": Speiser, Südsee, p. 299. O'Ferrall, op. cit. (= Coombe, p. 190) also mentions that the skulls are kept in baskets. The

/208 cont./ When the volcano Tinakula
823 emits flames, it is a sign that someone has been killed. In the
829 ripening of bananas, the spirits of the dead assembled on the
763 mountain of Vanikoro recognize that someone wounded in battle
995 has died (3).] /Fig. 54 appears here./

3. [Coombe, p. 201.]

● 535
531

[Fig. 54.] Tips of dance clubs, side view (belonging to Ethn., I, p. 133, Fig. 58, Nos. 7, 4, 8, 2); ca. 1/5 natural size.

789 As for amulets (4), I saw only small sticks that boys wore

4. [Ethn., I, p. 154.]

on strings around their necks (Fig. 53).

535 The people adorn themselves for dancing [which as a rule takes place in moonlight]; they stick a fan-shaped leaf upright in the back of the belt and give it an oscillating motion by swaying the pelvis (5). I did not attend a dance in which the dance clubs

5. [Speiser, Südsee, p. 295. O'Ferrall,

/208 cont./

●535

section "A Dancing Ground." Cf. also the illustration in F. de Tolna, Chez les Cannibales, p. 269, from Vanikoro.]

were used. /209/ [In other dances bows and arrows are carried.] According to Coombe, the women dance by themselves, although at particularly large festivals they may take part in the dancing -- but on all fours (1). In some dances the people beat time by

1. [Ethn., I, p. 154, and also O'Ferrall, op. cit.]

clapping their hands (2). /Fig. 55 appears here./

2. [See also O'Ferrall, op. cit. For the Reef Islands, see Girieud and Herrenschmidt, p. 107, who give narpo as the designation for the dances.]

There are two principal forms of dance clubs, which usually have rattles at the handle end: one with a wreath of long bast strips where the handle begins and with two symmetrically placed raised triangles along the entire length on the concave side (Ethn., I, p. 133, Fig. 58, Nos. 9-12) (3); the other

[113]

3. [There are also forms of this type with longer tufts on the sides (cf. Coote, Wanderings South and East, p. 160); also belonging here is the club in Ethn., I, p. 135, Fig. 59, which differs in other respects.]

with side tufts of fibers in carved eyelets and generally without the raised triangles (ibid., Fig. 58, Nos. 1-7) [or with only one near the point (ibid., Fig. 58, No. 8)]. This latter form /210/ often suggests a representation of a bird (1). [Usually eyes and

[Text continues on P. 124--analyst]

/209/

535 Fig. 55. Bird-shaped dance clubs (Mus. d'Hist. nat. in Hâvre;
532 Hung. Nat.-Mus., Ethn. Div.; k.k. Naturh. Hofmus., Vienna,
531 Anthr.-Ethn. Div. 42852, Reischek Coll.); painted red and black, 1 and [2] on white background, [3] on natural-colored light background. 1 from Vanikoro, ca. 1/5 natural size.

Fig. 55.

[3] (allegedly "Neu-Irland" /New Ireland/) with pendants of halved Coix fruits and a red fruit each (in the center), snail shells, and tufts of fiber projecting from them; 90 cm. long.

/210 cont./

●535

[113]

1. [This was already pointed out by Schmeltz, in Schmeltz and Krause, Die Ethnogr.-Anthr. Abtheilung des Museum Godeffroy, p. 118. Graebner (Ethn., I, pp. 132, 157) overlooked the figurative element in the shaping of the tips of the dance clubs.]

beak slits (the latter in relief or carved in or merely painted on) are reproduced on the sides of the curved tips (Fig. 54). Some museums also have dance clubs from the Santa Cruz Islands with an unmistakable bird's head or the bird's entire body (Fig. 55) (2).] A [Vanikoro] dance club [of the general shape of the

2. [Fig. 55, No. 1, was subsequently added by Dr. Speiser; cf. AfA, new series, XIII, p. 328. The general origin of Fig. 55, No. 3, is determined by the ornamentation, the appendages, and the entire form of the club; it could, however, come from the Reef Islands; cf. the following article, p. 236.]

first principal form, but] with a bowl-shaped attachment [instead of the raised triangles] may be found in the Hâvre museum (Fig. 56) (3). [A dance club in the Dresden Kgl. Ethnographischen

3. [In connection with the last club, cf. above, p. 59.]

Museum (Fig. 57) differs from both of the principal forms; also, an apparently less curved /Figs. 56 and 57 appear here/ specimen of the second principal type, in the British Museum in London (4),

[Text continues on p. 126--Analyst]

[113]

4. [Handbook to the Ethnographical Collections, British Museum, 1910, p. 135, Fig. 114.]

/210/

●535
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Fig. 56.

Fig. 57.

Fig. 56. Front part of a dance club from Vanikoro (Mus. d'Hist. nat. in Hâvre), with bowl-shaped attachment, painted red and black on white background; ca. 1/5 natural size.

Fig. 57. Dance club (Kgl. Ethn. Mus., Dresden, 28756, Scheidel Coll.), painted red (shaded in the illustration) and black on white background; 67 cm. long.

/210 cont./

535 shows a similar formation of the point and at the same time interesting ornamentation (5).]

5. [On the history of dance clubs in general, see the following article.] 1 A

524 Among the toys (6) there is a light bow, on whose string

6. [Ethn., I, p. 155.]

/211/ a bird, simply carved out of wood, slides up and down with a quivering motion (Fig. 58). Thilenius mentions a human figure made out of wood, which a person can make dance with his hand.
522 [On Pileni a common joke /Fig. 58 appears here/ is to tie the sleeping mat to the apron of the sleeper and then wake him up with a cry of alarm, whereupon he drags the mat behind him (1).]

1. [Coombe, p. 204.]

525 [534] There seem to be no musical instruments (2). As noise-

2. [Ethn., I, p. 155.]

making instruments, there are the simple dance rattle (Ethn., I, p. 155, Fig. 64) (3) and the rattle on the dance clubs, consisting

3. [The R.-J.-Museum also has a rattle of this kind in the Joest Collection, except that it is shorter, No. 4426, which hitherto has been erroneously put with the New Hebrides.]

of halved nuts.

535 533 [The songs that are sung at the dance festivals are performed by a principal singer while two choruses take up the

[Text continues on p. 128--Analyst]

1 A [i.e. - Foy, W. Zur Geschichte der Tanzkeulen von den Santa-Cruz-Inseln. Ethnologica, Vol. II, pp. 215-238--Analyst]

/211 cont./

535 refrain antiphonally. Sometimes a new song is composed for a
533 festival (4).]

4. [O'Ferrall, section "A Dancing Ground." He speaks of "nasal and most unmusical song" /cited in English/. On laments for the dead, see p. 111 above.]

/212/ Art (1)

531 1. [Ethn., I, pp. 156 ff. Concerning the angular arrangements that have developed into a special style, see above, p. 20, footnote 3; on the use of notches as decorations, cf. above, p. 107, footnote 2. As new art material
532 from Santa Cruz, special mention should be made of the wall paintings on a spirit house of Tumotu described by Coombe, pp. 190 f. (cf. also O'Ferrall, section "A Ghost House"), which represent the spirits in the act of shooting the bow, fishing, canoe-building, smoking, and the like, as well as a number of pigs. In the same spirit-house the posts are carved, the center one in the form of a shark; the accompanying illustration in O'Ferrall (= Coombe, plate accompanying p. 199, lower picture) shows the outer side of a carved post on the gable of a spirit house of Matema, while in Coombe, plate accompanying p. 197, bottom picture, it is shown from the inner side (cf. the following article). Coombe, p. 203, mentions colored decorations